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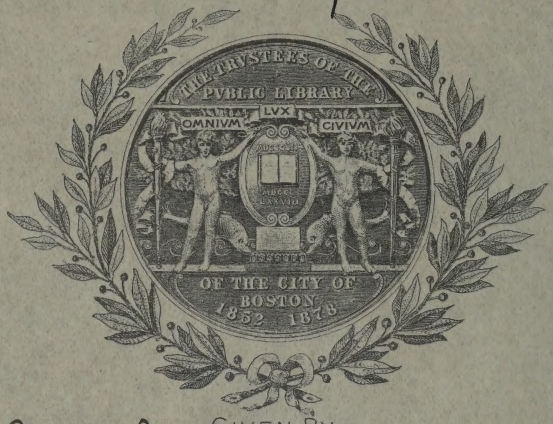

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Harvard Glee Club

DR. ARCHIBALD T. DAVISON, *Conductor*

CHRISTMAS TRIP

1920

CLEVELAND KANSAS CITY

CHICAGO ST. LOUIS PITTSBURGH

E. C. Schirmer Music Co.
Bost. 1. 1927

Harvard Glee Club

DR. ARCHIBALD T. DAVISON, *Conductor*

JOSEPH F. LAUTNER, *President*
GERALD HENDERSON, *Vice-President*
LYLE R. RING, *Secretary*
HAMILTON MACFADDEN, *Manager*
JOHN S. BARSS, *Assistant Manager*
JOHN K. WATSON, *Assistant Manager*
RALPH E. STEVENS, *Librarian*

Members of the Club on this trip

TENORS

Bennett, W. C.
Berndes, W. O.
Blair-Smith, T. D.
Campbell, K.
Cogan, B. S.
Cogan, M.
Gravengaard, H. P.
Gregory, C. R.
Guild, G. C.
Irwin, J. J.
Jewell, T. E.
Lautner, J. F.
Lawrence, C. K.
Lyon, R. A.
Marr, J. H.
Martin, W. B.
Payne, O. H.
Perrin, H.
Simpson, R. M.
Skinner, R. H. L
Stevens, R. E.
Sutherland, R. A.
Thomson, V. G.
Wadsworth, S.
Whidden, C. D.
Wright, A. W.

BASSES

Abbott, G. M.
Adam, M. G.
Aller, D. O.
Barry, L. C.
Bell, J. R.
Beverage, L. P.
Bullard, R. P.
Chase, E. R.
Davis, A. B.
Dill, M. H.
Elder, L. W.
Forbes, G. S.
Fries, E. F. B.
Gerboth, H. B.
Groener, K. R.
MacKay-Smith, A.
MacIntyre, A. H.
McCord, D. T. W.
Noble, R. O.
Rifenbary, C. B.
Ring, L. R.
Scott, H. E., Jr.
Smith, G. M.
Stranahan, F. S., Jr.
Teegan, O. J.
White, J. N.
Wilson, S. T.
Wood N. W.

Accompanist, R. S. CHILDE

Organist, R. E. STEVENS

SOLOISTS

J. F. LAUTNER, '21, *Tenor*
H. E. SCOTT, JR., '22, *Violin*

MASON & HAMLIN PIANO USED

PRESS COMMENTS

Cleveland Plain Dealer December 24, 1920

Harvard Club is Delightful in Old Songs

BY JAMES H. ROGERS

THE Harvard Glee Club gave a concert last night in New Masonic Auditorium before an audience that at 8:15 was very modest in size. Accretions came steadily, and by the time the concert had been going on for an hour or more the hall was well filled.

The club, which was heard with so much pleasure last season, again offered a program rich in musical values and delivered it with remarkable precision, well balanced ensemble and artfully wrought shadings.

It is clear that Conductor Archibald T. Davison has not only succeeded in imparting to his singers appreciation of the highest forms of choral music and skill in performance; he has also awakened their enthusiasm.

These collegians sing the wonderful ecclesiastical music of the old Italian school as though they loved it. Now, this music is not lovable, or even endurable, unless it is well done; and a proper rendition of it ensues only from a long, not to say painful, drilling. The chorus sings it not only properly, but beautifully. And what incomparably lovely music it is!

Is the making of it, or its like, a lost art? An easily answered question. It is. Yet whether because the devout are no longer inspired, or the inspired (if any) no longer devout, who shall say?

We were somewhat at a loss to account for the use of piano and organ in the Carissimi motet, and found it rather disturbing. The Allegri "Miserere" was, however, sung a capella, and very impressively.

The program was unhackneyed, albeit it contained not a single composition of recent origin. But Mr. Davison has discovered some capital part-songs that apparently have escaped the quest of other searchers.

Duparc's "Dreamworld" was perhaps the most attractive of the secular choruses. French composers are not much given to writing for men's singing clubs, so far as we are aware, so this was doubly a novelty. It is a charmingly written work, with a rippling piano

accompaniment that was played by R. S. Childe in excellent style. There was warm applause for this, and still more applause for Schumann's "Gypsy Life"; though for our own part we liked the Duparc part-song better.

Dudley Buck's sonorous "At Sea" was sung with great spirit, and pleased the audience immensely. It is a pretty extended number, but the demand for its repetition was insistent. Mr. Davison made numerous bows but was adamant in refusing an encore.

There were two soloists. J. F. Lautner disclosed a pleasing lyric tenor in songs of Schumann and Brahms; and H. E. Scott played some favorite violin pieces expressively and with a tone of appealing sweetness.

R. E. Stevens supported two or three choral numbers at the organ, and R. S. Childe, already mentioned, played piano accompaniments for the club and soloists in capable fashion.

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Chicago Evening Post December 28, 1920

Harvard Glee Club Sings in Artistic Style

BY KARLETON HACKETT

We were all a bit self-conscious at the beginning of the concert of the Harvard Glee Club last evening in Orchestra Hall, at least I am sure I was, and it seemed to me that others had something the same feeling, since it was a new kind of glee club concert, where we had to have time to orientate ourselves. Both the men of the club and the audience realized that something quite out of the ordinary was expected, which always gives a strained sense. You understand that the eastern critics have acclaimed the singing of these young men with such paeans of praise that as loyal westerners we had to hold ourselves firmly in hand and be neither bluffed nor stampeded.

Also, in my own case, there was the personal equation to be allowed for with calm judgment, since once upon a time I, too, was a member of the Harvard Glee Club, and it would have been only human for me to wish the boys to come thru with flying colors and perhaps give them the benefit of the doubt if necessary. As one son of Harvard sitting back of me said to his fair companion: "Well, I like to see Harvard win at everything, even music." But there was also my professional duty as a recorder of the facts of the musical world for the men of Yale, Princeton and all the other colleges, to say nothing of the

odd millions who never went to college at all. No, taking one consideration with another, a critic's lot is not a happy one.

Nevertheless, after making all due allowances, there is no denying the fact that the present Harvard Glee Club is a remarkable organization. Dr. Archibald T. Davison, the conductor, believed that as Harvard was an institution dedicated to the higher branches of learning, it had a function to perform in music. It always comes back to the individual. If a man has an idea and the personal force and skill to make it practical, there is no limit to what he can accomplish.

Mr. Davison has the feeling for the choral tone of the old a capella singing, and he has taught these young men what it means. The "Adoramus Te" of Palestrina was beautifully sung. The tone was mellow, excellently balanced; the moving of the parts was clear, and there was the sustaining power which is the peculiar charm of the a cappella style.

The opening phrases of the "Crucifixus" were extraordinary in tone color and exquisitely performed. They led one to expect something of distinctive quality, but as Mr. Davison developed the tone toward the climax he revealed the present weakness of the club. They do not attain a climax of full tone solidly sustained. Mr. Davison has been so interested in mellowing the tone, smoothing out the individual roughnesses and blending it together for the choral pianissimo that he has held his men down with too tight a rein so that they do not quite dare give out their voices freely and with power. There were flashes of it in some of the later numbers, but usually in a sforzando and not with that rich, solid, sustained tone which is the glory of choral singing.

They sang the "Miserere" of Allegri with remarkable precision and spirit. The rhythmic accents were firm, yet there was nothing stilted, but the men had the elasticity which comes from knowing the music so thoroughly that they could enter into its spirit.

The Bach was well sung, but not so interesting as the a cappella singing. A club like this which can really sing the a capella music with comprehension and technical finish needs no accompaniment.

When this first group had been finished and the audience realized that the boys had actually done what the advance notices said they were to do, the applause was most hearty. It was not by any means merely Harvard men giving recognition to other Harvard men, but

the expression of genuine admiration for something which was worth the doing and beautifully done.

The club sang Thomas Morley's "My Bonny Lass" delightfully. There was a freshness in the tone and a spontaneity in their way of doing it that gave it character. "Drake's Drum" they sang with a swing and vigor that has something of the tang of the sea and of the glorious days when fighters could come to satisfying grips with one another.

After all, a college glee club ought to stand for something more than merely the amusement hour. It is well enough after dinner for the boys to gather for half an hour in the room of some clever fellow who can beat out jazz. But an organization which is to travel around the country bearing the name of a great college ought to do something worthy the name. This Harvard Glee Club can take care of itself among any musical organizations. The boys themselves know that they have accomplished something, that they have increased their powers by mastering a very difficult art, and this must give a satisfying feeling to their fathers and mothers.

Once again Harvard has done something worth doing, and it will be surprising if the other colleges do not find the pressure so great that they will have to undertake something similar. At all events, whether the others follow or not, Harvard has begun a work that will have a far-reaching influence on Harvard men.

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Chicago Daily News December 28, 1920

Harvard's Glee Club 'Best'

BY MAURICE ROSENFELD

THE Glee Club of Harvard University gave a concert at Orchestra Hall last evening under the direction of Dr. Archibald T. Davison, conductor. The club, a body of about fifty singers, has devoted its time to the study of serious choral music and has achieved remarkable results in ensemble singing. In the character of its program and the rendition of it, it was far ahead of any other university glee club that has ever been heard here. This chorus can and must be reckoned with as one of the finest in the country.

The club sings with excellent tone shading, with varying dynamic contrasts, with clear enunciation and with musical phrasing. There is a sharp precision in its attack, and many nuances of tone and accent are observed by the singers with artistic perception and taste. Dr. Davison has drilled the singers with evident musical skill and has attained a fine success.

While there were a number of classics in the list of songs, such as the "Adoramus Te" by Palestrina, the "Crucifixus" by Lotti, and numbers by Allegri and Bach, there were also lighter selections such as "My Bonny Lass," by Morley, and "Drake's Drum," by Samuel Coleridge-Taylor. The "Hallelujah" chorus by Handel closed the concert and "Fair Harvard" began the evening's music.

H. E. Scott, Jr., violinist, varied the program with some selections and J. F. Lautner, tenor, sang a solo with an accompaniment by the club.

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Chicago Tribune December 28, 1920

Harvard Glee Club

To judge from its program, Dr. Archibald T. Davison, present director of the Harvard Glee Club, has been mighty in the cause of collegiate musical uplift. Consider this imposing enumeration: Palestrina's "Adoramus Te," Lotti's "Crucifixus," Allegri's "Miserere," Bach's "Grant Us to Do with Zeal," and Morley's "My Bonny Lass," were all written before 1750.

Then from the gleanings of the more recent nineteenth century we find Brahms, Duparc, Coleridge-Taylor, and Mendelssohn among the contributors. Where in this sedate list, with its ecclesiastical note sounded by the three unaccompanied numbers of Palestrina, Lotti, and Allegri, and ending magnificently with Handel's "Hallelujah, Amen," were the traditional college songs of yesteryear?

It is to be feared that Dr. Davison in this example of program making has been found guilty of setting a good example for other colleges. His sixty splendidly trained Harvard students are going to give glee clubs of other universities which still maintain the banjo and mandolin standard some anxious, wakeful nights.

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Chicago Daily Journal December 28, 1920

Harvard Glee Club Sings

BY EDWARD C. MOORE

THE Harvard Glee Club, appearing at Orchestra Hall last night, is making a stirring effort to step out of the field occupied by all other glee clubs and to develop a name in serious music.

Dr. Archibald T. Davison, the conductor, has put an effective ban on the scores and hundreds of humorous chanteys which the name of glee club brings to mind. The concert last night began with "Fair Harvard," whose melody is that of "Believe Me, Should All Those Endearing Young Charms." After that it went back several centuries.

There was sacred music by Palestrina, Lotti, Allegri and Bach; an old English madrigal by Morley; several excerpts from Rubinstein's "Tower of Babel"; and other works by Duparc, Coleridge-Taylor, Brahms and Handel. This would have been a serious programme for a professional choral organization. From a glee club it was almost incredible. The programme was diversified with violin solos by H. E. Scott, Jr.

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Chicago Journal of Commerce & Daily Financial Times

December 28, 1920

BY HENRIETTE WEBER

THE Harvard Glee Club, singing not just as college boys, but as singers so well trained they have a right to be judged by art standards, was heard by a large and socially brilliant audience at Orchestra Hall last evening. A number of affairs have been given in their honor, but quite aside from this pleasant personal feature of their visit, they command serious attention because of their admirable performance. The lightest thing on their program was Morley's "My Bonnie Lass," and in this, as well as in standard masterpieces of musical literature they showed themselves clearly masters of the situation. Dr. Davison, their conductor, has established a new standard for the college chorus and Harvard should be as proud of this achievement as of any widely flaunted athletic victory.

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Chicago Evening American December 28, 1920

Harvard Glee Club Presents 'Real' Music

BY HERMAN DEVRIES

JOHN ALDEN CARPENTER was a just and clairvoyant judge when he assured us in advance that the visit of the Harvard Glee Club would be well worth while.

Mr. Carpenter did not say too much, perhaps not enough, for the general caliber of their work is of superior excellence, a surprising exhibition of modern college ideals — especially when we have always associated college ideals with football records. The Harvard boys sing "real music" with a remarkable sense of appreciation for its quality and musical value.

The voices are delightfully young, fresh, resonant, spontaneous, as is their evident love of their task.

I heard them do Antonio Lotti's "Crucifixus," Gregorio Allegri's "Miserere," and "Grant Us to Do with Zeal," by Johann Sebastian Bach, all of them shaded very beautifully. The pianissimo they achieve is of positively ethereal lightness, a veritable vocal whisper, yet audible to the last seat in Orchestra Hall.

By way of contrast they sang Thomas Morley's "My Bonny Lass," which so pleased the audience that an extra number had to be added.

CREDIT TO DAVISON

To Dr. Archibald Davison must go the credit for the training of this very fine organization.

H. E. Scott, Jr., played a Handel sonata for violin, admirably accompanied by R. S. Childe, with a tone of pleasing quality, although not always true to pitch.

Is it significant that the Yale Club, giving a vaudeville program "performed" to a packed house, whereas the Harvard boys offering a musical evening of genuine artistic worth, sang to a house only one-third full!

It is the intention of the club's management to take it to Paris.

Knowing the taste of the Parisian public I predict for it there a brilliant success.

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Kansas City Star December 29, 1920

Heard Super-Glee Club

Old Harvard Men didn't Miss the "Rah-Rah Stuff."

Westport High Auditorium Packed for the Concert — Bach and Palestrina Received as Well as Lighter Songs.

It would be a fine thing for music in America if every college and high school glee club were to pattern after the one from Harvard. The great difficulty would be in finding enough directors of the caliber of Dr. Archibald Davison to go around.

If any of the older grads in the audience that packed the auditorium of the Westport High School last night missed the rah-rah stuff, they were successful in concealing their disappointment. The truth is, college spirit and loyalty cannot fail to be intensified rather than diminished by such singing as that heard last night. Pride in the achievement of the men of their college must have conquered any disappointment due to the absence of the fat and funny men who used to be thought necessary to the completion of a college glee club.

Owes Much to Director

It is long since Kansas City has heard such singing — probably never before by a company of Americans. The chorus of sixty is picked from a total membership of 130. The bass quality was particularly good, deep and resonant. The club, of course, owes everything but its own capacity for hard work to Dr. Davison. In attack and release of tone the singers had been drilled to an almost faultless precision. The beauty of their phrasing and the extraordinary clarity of their enunciation were outstanding features. More surprising than these qualities was their success in reproducing the very spirit of the ancient Roman music and in making its complex polyphony pleasing to the ear. Palestrina's "Adoramus Te" was simple and lofty in effect, Lotti's "Crucifixus" a tissue woven of many voices, Allegri's "Miserere" richly somber. To the music of Bach they brought a tone of splendid body and a fine free style.

One of the folk songs was sung in the old glee style, but it was immediately followed by three remarkable choruses from Rubinstein's Biblical opera "The Tower of Babel." The program contained nothing so happily suited to the vocal powers of the young Americans as these vigorous oriental choruses, described in the program as

"pictures." Of the three "pictures," the one introducing the sons of Ham has the most youth and wildness and it was sung with a dash and vigor that stirred the audience to prolonged applause.

They are No Dreamers

Dr. Davison's singers may be lean of figure and they probably, like Cassius "think o' nights," but they are no dreamers. Duparc's "Dreamworld" was sung with outward accuracy but no inward conviction. Four love songs by Brahms added romantic flavor and the program closed with the magnificent "Hallelujah, Amen" from Handel's "Judas Maccabeus."

J. F. Lautner, soloist in an Irish folk song, disclosed an agreeable lyric tenor voice. H. E. Scott, Jr., played violin solos with very fine tone but left a good deal to be desired in matters of rhythm and interpretation, though he was encored and responded with Cesar Cui's "Orientale." R. S. Childe played colorful accompaniments, particularly for the "Tower of Babel" choruses. Many of the works were sung without accompaniment.

The enthusiasm of the audience never waned, even when the polyphony was most complex and the music most unlike the old time glee club. — M. K. P.

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Kansas City Journal December 29, 1920

Harvard Glee Leaves Stamp of True Merit

Capacity Audience at Westport High Enjoys Cambridge Musical Treat

The glee club of Harvard University came to Kansas City last night and stamped an indelible impression of worth upon the audience that filled to capacity the auditorium of the Westport High School. The program provided one of the most delightful treats music lovers here have enjoyed in many seasons. So complete was the success of the Cambridge organization that it sincerely is to be hoped they will be returned to Kansas City every season hereafter.

Under the masterful guidance of Dr. Archibald T. Davison the youths from Harvard have been welded into an instrument that performs unsurpassed by any glee club ever heard in Kansas City. It is a difficult task at best, with trained and experienced musicians providing the material, for a conductor to perfect a satisfactory glee club. But Dr. Davison, working with the impetuous college men, has

achieved a musical wonder. Not only has he assembled an organization possessed of an abundance of remarkable voices, but apparently has succeeded in transplanting to its members his fine appreciation and splendid knowledge of the technique demanded by the various numbers of the program.

This was accentuated in the magnificent "Miserere" of Gregorio Allegri, the intonations of the chant being especially appreciated by the audience. That, as was Lotti's "Crucifixus" and Palestrina's "Adoramus Te," was sung in Latin, thus preserving the wondrous beauty of the musical themes. Bach's "Now Let Every Tongue" was rendered with a spirit that permitted the singers to depart from the solemnity of earlier numbers and something of the college spirit found its way into their rendition.

J. F. Lautner, a pleasing tenor, was the soloist for "Has Sorrow Thy Young Days Shaded," an exquisite Irish folk song. The enchanting music of Brahms was sung with exquisite shading and appreciation in a group of his "Love Songs." The remainder of the program consisted of "My Bonny Lass," by Thomas Morley; "Three Pictures," a group by Anton Rubinstein; "Drake's Drum," by Samuel Coleridge-Taylor; Henri Duparc's "Dreamworld" and Handel's magnificent "Hallelujah, Amen." Fifty-five members of the Glee Club are on the trip.

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St. Louis Post Dispatch December 30, 1920

Harvard Glee Club's Art is Entrancing

FINE MUSIC, GOLDEN TONE QUALITY, ARDENT EXPRESSION, AT ODEON CONCERT

BY RICHARD L. STOKES

MASSACHUSETTS has a new beneficent witchcraft. It is the sorcery with which Dr. Archibald T. Davison enlists untrained college youths, most of whom never had a vocal lesson, some of whom could scarcely read a note, and in a few months transfigures them into a choral body which can challenge comparison with no less distinguished an organization than the choir of professional singers from the basilicas of Rome, who toured America a year ago. This is one's deliberate conviction, after hearing the concert given last

night at the Odeon by the Harvard Glee Club created by Dr. Davison and singing under his direction.

Although a newcomer here in the flesh, Dr. Davison is no stranger in the spirit. His remarkable "Tragic Overture," based upon Hawthorne's tale of sinister beauty, "Rappaccini's Daughter," was performed from manuscript at the St. Louis Symphony Orchestra concerts of Nov. 29 and 30, 1918. He was born in Boston, took the musical courses at Harvard, studied organ and composition with Widor in Paris, and became associate professor of music at Harvard, a position which he still holds. They do say that more candidates reported for his glee club last October than offered themselves for the football squad, and that undergraduates now stroll about the campus at Cambridge with snatches of Bach and Palestrina on their lips.

Spartan Regimen on Trip

If any went to the Odeon last night with the expectation of hearing a group of uproarious lads roister through the conventional college glee club repertory — "The Bullfrog on the Bank" and all the rest — they encountered a terrific surprise. Time was when a glee club trip was the jolliest of junkets. The change wrought at Harvard may be indicated eloquently by citing two of the rules regulating the present tour, and enforced with Spartan rigor by the students themselves. One of the Draconian bits of legislation is: "No smoking on trains or within three hours of a concert"; and another ordains that "the use of liquor is absolutely forbidden during the entire trip. A man who fails to observe this rule will be sent home at his own expense"!

After a devotional rendition of the college anthem, "Fair Harvard," with the audience standing, the choir reverted to the music of the sixteenth century, with the "Adoramus Te" of Palestrina. It required only a few minutes of listening for the audience to be convinced that it was face to face with a phenomenon of esthetic delight comparable — yes, let it be said — with the Flonzaley Quartet.

Such tone quality — thrillingly fresh and sweet, golden with youth blended in a texture of velvet. Basses mellow as the diapason of an organ; tenors silken as flutes. Sincerity, ardor, restraint; fastidious shading of color and dynamics; enunciation rarely clear; one ravishing cadence of the old modal music melting into the next, and at the end, a pianissimo light as a feather and steady as a promontory.

Three Jewels from Rubinstein

And the next number, the fugued "Crucifixus" of Antonio Lotti (1667–1740), was the miracle of the program. At one moment there was a hush of silence; in the next there had stolen upon the air, one scarcely knew whence, the faintest sigh and whisper of sound, and thus began as perfectly achieved and tingling a crescendo as can be imagined.

If space permitted, it would be possible to linger upon other selections, the "Miserere" of Gregorio Allegri (1560–1652); the chorale, "Now Let Every Tongue," in which the imperial Johann Sebastian Bach uplifts his majestic voice; "My Bonnie Lass," Thomas Morley's lovely old English song of the sixteenth century; Mendelssohn's "The Hunter's Farewell;" four love songs by Brahms, and the mighty chorus, "Hallelujah, Amen," from Handel's "Judas Maccabeus."

But special mention must be made of three gems of beauty bright — the "Three Pictures," from Anton Rubinstein's "Tower of Babel," which form the choruses of the Sons of Shem, Ham, and Japhet. Each is racially typical of the subject. In the first the voices of the choir undulated and rolled in imitation of "Jordan's Waves in Gentle Motion"; in the second the melody, with its savage intervals, was sung in the unison of barbarians, with the piano beating underneath like the ominous throb of an African drum; while the third was an utterance of the adventuring soul of the children of Japhet.

"Drake's Drum"

Another inspiring song, the one of greatest popular appeal during the evening, was "Drake's Drum" by Samuel Coleridge-Taylor, the dates of whose birth and death are, by the way, not 1812 and 1875, as stated in the program, but 1875 and 1912. The chorus deals with the legend that the fiery old buccaneer hung up his drum before he died, with the vow that if England ever needed him, the drum should be rolled, and he would return. There was drama to make the nerves thrill in the choir's utterance of Drake's oath:

"If the Dons sight Devon, I'll quit the port of Heaven,
An' drum them up the Channel as we drumm'd them long ago."

Still another song of outstanding artistry was Henri Duparc's "Dreamworld." Some of the numbers were given without accompaniment; others with two or four hand piano support. The soloist was H. E. Scott, Jr., '22, who played Handel's violin sonata in A Major, Kreisler's "Liebesfreud," and D'Ambrozio's "Canzonetta."

The Harvard Glee Club, in its present form, came into being only a year ago, but instantly gained such renown as to be termed "the ablest men's choir in America." At the beginning of the present term, more than 300 men offered themselves as candidates. Two or three rehearsals were held each week, and tests cut the membership down to 120. Of these, 55 are on tour. One of the basses is G. S. Forbes, a full professor of Chemistry at Harvard, who was so interested in the club that he elected to spend his Christmas vacation on the trip.

The tests are chiefly for the possession of a correct ear, a good natural voice, and ability to learn. Of the 55 heard here, for instance, it was said that perhaps 10 had studied singing before joining the chorus; several had never sung until last October and could not read music; and only a few are students in the university's music department. This material, however, is quite to Dr. Davison's mind, in that it is at once intelligent and perfectly plastic. The students have no vicious vocal methods to unlearn, and they have none of the refractory self-opinion of professionals. The director shows them what he wants done, and is imitated with artless docility. The result impresses one as being a revolutionary achievement in choral training.

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St. Louis Star December 30, 1920

Unique Choral Concert Given by Harvard Singers

Massed Voices are so Modulated as to Sound Like One

BY ERNEST E. COLVIN

The Harvard Glee Club gave a classical concert at the Odeon last night before an audience of college alumni and of music lovers that almost filled the building.

To those in the audience whose conception of choral music is based on the work of choirs that sing with tremendous volume, it must have been a surprise to hear fifty-five men sing with such modulation of tone that at times the music was as soft as though it came from a single subdued voice.

To those who are accustomed to search out the strong voices in a choir and pick out the leading tenor, the leading bass, and the ones that carry the melody it must have been a novel experience to

hear a chorus so perfectly trained and with voices so blended that it was almost impossible to single out any group of singers as the principals.

The program given by the Harvard singers was stately, almost severe. The only college song was "Fair Harvard," sung, of course, as a tribute to the university. The only light number was "My Bonny Lass" by Thomas Morley, a sixteenth century composer, and about this there was a grace that is far removed from the frivolity of the lighter music sung by the average chorus.

Program Dignified and Reverent

All the other numbers of the program had a dignity, and if sacred, a reverence, that made the concert unique.

First, there were three masterpieces of church music of a type almost never heard on the concert platform, but sung at times in Catholic churches. These were Palestrina's "Adoramus Te," Lotti's "Crucifixus," and Allegri's "Miserere."

These compositions are of the polyphonic school of choral music. Written for male voices, sung without accompaniment, devoid of the solos, duets, and choral climaxes that characterize the modern anthem or the eighteenth and nineteenth century masses, they are marked by multiple melodies running parallel, each complete in itself, but all blending in a moving harmony. These were so sung by the Glee Club that the listener was impressed by the blending of the parts, and he realized that there was no melody so pronounced as to impress itself at first hearing on his mind.

By centering attention, however, on the various groups of singers one noted that the tenors and basses were carrying separate melodies. Of these melodies that of the low basses was the most pronounced. The bass choir at times reminded one of the diapason pipes on an organ.

Tone Never Harsh

The skill of Dr. Archibald T. Davison, of the music faculty of Harvard University, who conducted, was well demonstrated in these three numbers. He played on his large chorus as though it were an instrument, and as the men sang, one thought of an organist opening and closing the swell. But at no time did the singing become blatant, never did the tone become harsh.

The first group of sacred numbers ended with J. S. Bach's "Now Let Every Tongue." This was more like choral music as modern concert goers know it, and the effect on the audience was electrical. Here there was a dominant melody, carried by the baritones, with

rich harmony in the basses and a brilliant high tenor. Because it was of the type of music to which the listeners were accustomed the Bach number was much more appreciated than was the composition of Palestrina, the classic master of Catholic music.

Music of an entirely different type was that of Rubinstein's "Tower of Babel," in which there were choruses of the sons of Shem, the sons of Ham, and the sons of Japhet. The program called these selections pictures and they reminded one of the colorful music played by a symphony orchestra. The score, as well as the text, gave to the listener an impression of a story.

Other numbers on the program were Mendelssohn's "Hunter's Farewell," Coleridge-Taylor's "Drake's Drum," Henri Duparc's "Dreamworld," in which the piano accompaniment was as fascinating as the vocal art; and four love songs by Brahms. The last, "Secret Nook in Shady Spot," was the most melodious. It was sung softly, and was so appreciated by the audience that it was repeated.

Closed With Handel Number

The choral program ended with Handel's "Hallelujah, Amen," in which for the first time the Glee Club revealed what it could do in the way of fortissimo singing.

H. E. Scott, Jr., a junior in Harvard University, gave three violin numbers. The first was in keeping with the classical nature of the choral program. It was Handel's Sonata in A Major, in which melodious passages never were subordinated to make room for a display of skill on the part of the player. The other numbers were D'Ambrozio's "Canzonnetta," and Kreisler's "Liebesfreud." Mr. Scott played with precision and technical skill, but without emotion.

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St. Louis Times December 30, 1920

Harvard Club Bans Jazz for Dignified Numbers

Pleasing Program at Odeon Reveals Serious Turn of Male Chorus Once Known for Rollicking Ditties.

BY ALBERT C. WEGMAN

Harvard is taking its music seriously this year. The Glee Club gave a concert at the Odeon last night that eliminated all traditional features of these affairs. The program submitted ranged

from Palestrina to Brahms, and its delivery showed fine appreciation of the spirit and style of the music of which it was composed.

Dr. Archibald T. Davison, conductor of the club, is responsible for the new order of things. He has made of the organization, largely identified with "jazz" and rollicking ditties, a dignified male chorus of the highest type.

The beginning of the program, made up of ancient music of the Roman church, brought to mind the Vatican choir, but the Harvard boys, in a number of Palestrina, the "Crucifixus" by Lotti, and a "Miserere" by Allegri were even more impressive than the Italian singers.

Shows Religious Spirit

The interpretation had the religious spirit, and considered purely as choral singing the work of the club was amazingly fine. Dr. Davison has his 55 men under complete control, as evidenced by the precision of the attacks, the clean phrasing, and especially the elaborate and rarely beautiful shading.

The Lotti number particularly showed the smoothness and evenness of the graduation of tone in an impressive crescendo. The pianissimo effects of the chorus are lively, and there is ample sonority in fortissimo passages.

These qualities were in evidence throughout the program. A Bach chorale was given with much clarity, there was sprightliness in Thomas Morley's "My Bonnie Lass," and the three pictures from Rubinstein's "Tower of Babel" were vividly presented.

"The Hunter's Farewell" by Mendelssohn was appreciatively sung, and Coleridge-Taylor's setting of "Drake's Drum" was given with fine effect.

Duparc and Brahms were intelligently set forth and the "Hallelujah, Amen" from Handel's "Judas Maccabeus" was gloriously sung.

Club Establishes Following

H. E. Scott, Jr., was the soloist. He played the Handel sonata for violin and piano with R. S. Childe at the piano, and a canzonetta by D'Ambrozio and Kreisler's "Liebesfreud," also to Mr. Childe's accompaniments.

The audience was large and enthusiastic. Many regular concert goers were present, and the Harvard Glee Club, by its work last night, established a following in St. Louis that embraces the "musical" as well as the fashionable set.

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St. Louis Daily Globe-Democrat December 30, 1920

Large Audience Hears Harvard Glee Club in Classical Music

CONCERT AT ODEON MARKS NEW PHASE IN UNIVERSITY CHORUSES

THAT the sub-title of the Harvard Glee Club, "the ablest men's choir in America," is not an empty boast was proven last night at the Odeon when a large and appreciative audience heard the concert given by the organization.

The offering of classical music by a college glee club marks a new phase in the scope of musical effort in universities. It was classical music, well deserving that title, which the Harvard organization presented under the able direction of Dr. Archibald T. Davison, who has brought about a radical change in the character of the club's work since he came to the musical department of Harvard nearly ten years ago.

The program as a whole bore a decided contrast to the usual college glee club offering, which too often deserves the name of music no more than a nursery rhyme deserves the appellation poetry.

"Fair Harvard," the alma mater song so dear to the heart of every Harvard student and alumnus, with which the program opened, was followed by four sacred selections. The fifty voices of the club blended harmoniously throughout the slow measures of Palestrina's "Adoramus Te," Lotti's "Crucifixus," and Allegri's "Miserere," sung in Latin with an unusually clear enunciation, and Bach's "Now Let Every Tongue."

Evidence of earnest effort, with much practice and training, was apparent throughout the program, but the carefully studied effect was so obvious that it marred the spontaneity of the quaint old English ballad, "My Bonnie Lass," by Morley, as well as some of Brahms's "Love Songs."

The weird Oriental strains of the "Chorus of the Sons of Ham," one of the three pictures from Rubinstein's "Tower of Babel," showed an admirable contrast of light and shade in tones. Delicate and fanciful was the chorus' rendition of Henri Duparc's "Dreamworld."

Three violin solos, "Sonata in A Major" by Handel, "Canzonetta" by D'Ambrozio, and the familiar "Liebesfreud" by Kreisler, were given by H. E. Scott as a variation in the program.

When the program, whose staid decorum had been broken only by two short encores, ended with Handel's mighty "Hallelujah,

Amen" chorus, the dignity of the Cambridge institution of learning had not diminished one iota.

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Pittsburgh Post January 1, 1921

Harvard Glee Club, Carnegie Music Hall

BY HARVEY B. GAUL

When Archibald T. Davison touched off the canons of the contrapuntal music he fired the shot that is likely to be heard around the collegiate world. If I may hazard an opinion, after listening to the wonderful singing men of Harvard last night in Carnegie Hall, it is this: Within the next year or two we will see most college glee clubs emulating Harvard. The "glee" will suffer a major operation and in its place will grow and flourish a noble type of music.

This is the second year of Harvard Glee Club road propaganda, and already its influence has been felt. While the club has been journeying around from Dan to Beersheba, last night was the first time it sang in Pittsburgh, and to say that we were electrified is to put it mildly. For tonal balance, the plastic phrase, attack and contrapuntal intricacies, we heard male voice part singing in its zenith.

The club presented a program of many choral beauties, ranging from Johannes Brahms to Johann Sebastian Bach in arrangement. The Bach, "Now Let Every Tongue," was a more or less effective transcription of this well-known chorale, as was the Irish folk song, "Has Sorrow Thy Young Days Shaded?" Both were excellently given as to nuance and the sung word. These, as well as a number of others, were inspiring examples of pitch-perfect a capella singing.

In the lovely age-worn Palestrina "Adoramus Te" the fugual interweavings with the academic Latin were a bit of pianissimo singing we are likely to remember. The ravishing Duparc "Dreamworld" with its dissolving and difficult harmonizations was a haunting moment. That bully song of bully men, "Drake's Drum," was throbbingly virile, and if the pronunciation was more "fair Harvard" than Devon, who cares; it was alumni night anyway. Thomas Morley's "My Bonny Lass" was a brilliant piece of madrigaling and as to the Rubinstein "Three Pictures" from the "Tower of Babel," what can one say of them? They were delightful in unisonals and colorful after the manner of the conventional Russian-Oriental school.

In sustained interests and the turned phrase they were some of the best things of a splendid program.

J. F. Lautner, tenor, sang a pleasant obligato to the Irish folk-song. He has an agreeable voice which he uses with nice discrimination. H. E. Scott, violinist, gave a number of fireside favorites with considerable ability, and some sophomoric finesse. R. S. Childe, accompanist, furnished dependable support and R. E. Stevens, organist, gave well registered organ backgrounds.

It is to be hoped that Dr. Davison and his enviable singing men will include Pittsburgh in their yearly itinerary. There was tremendous stimulus not only in the high type of program presented, but in the artistic manner in which it was sung.

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Pittsburgh Gazette Times January 1, 1921

Harvard Glee Club Heard in Concert

Performance of Director, Tenor Soloist, and Violinist Especially Pleasing

The Harvard Glee Club appeared before a Pittsburgh audience for the first time last night, presenting a program in Carnegie Music Hall that was well received by the audience. Many of the performers were alumni and alumnae of the university. Dr. Archibald T. Davison, recognized as one of the ablest choral conductors in the country, directed his organization of 55 young men in an able manner and each number presented was heartily applauded.

J. F. Lautner, tenor soloist, possessed of a mellow and sympathetic voice, pleased when he sang "Has Sorrow Thy Young Days Shaded," an Irish Folk Song, to the accompaniment of the Glee Club. H. E. Scott, Jr., violinist, was also well received when he played "Canzonetta" (D'Ambrozio) and "Liebesfreud" (Kreisler) with perfect understanding. R. S. Childe showed excellent facilities as an accompanist.

The numbers sung by the Glee Club were "Adoramus Te" (Palestrina), "Crucifixus" (Lotti), "Miserere" (Allegri), "Now Let Every Tongue" (Bach), "My Bonny Lass" (Morley), "Three Pictures," from the "Tower of Babel" (Rubinstein), "Drake's Drum" (Coleridge-Taylor), "Dreamworld" (Duparc), four love songs by Brahms, "Hallelujah, Amen" (Handel).

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Pittsburgh Dispatch January 1, 1921

Harvard Songs Win Audience

Glee Club Gives Admirable Program to Enthusiastic Crowd at Music Hall

From the ludicrous to the sublime is a phrase which describes the ascent from the dancing and diablerie of the Princeton Triangle and the Cornell Masque to the almost super-refined presentation of the Harvard Glee Club, which sang to an enthusiastic audience at Carnegie Music Hall last evening. President Lautner asked indulgence on account of the near tragic fact that the club on its way to Pittsburgh had been considerably shaken up in a railway collision, but the whole performance was so excellent as to suggest that it was one of those historic shakings which improve the takings.

It was a truly classical performance, both as to selection of themes and interpretation. Opening with a tribute to "Fair Harvard," rhythmically written by Rev. Samuel Gilman of blessed Harvard memory, sung to an old familiar air, the club chanted in Latin the "Adoramus Te" from Palestrina of the sixteenth century; a "Miserere" of Gregorio Allegri of the same period; and the "Crucifixus" from Antonio Lotti of the early eighteenth; then a solemn chant, in English, from Bach of the same period; all of which seemed to suggest that Harvard had come to Pittsburgh for a too solemn disposal of the year 1920. But this thought was dispelled by lighter things, several lilting ones, but none frivolous.

The transition was not too violent, however, from Latin solemnity, though the Irish folk song, "Has Sorrow Thy Young Days Shaded," was something of an echo of today's sadness in the Green Island. It was a solo with murmuring accompaniment by the chorus, approaching the unique in conception, the individual part sung by Joseph F. Lautner, president of the club, whose voice is a fine, sympathetic tenor. Then came the rippling lyric "My Bonnie Lass," by Thomas Morley, another seventeenth century creation; selections from the "Tower of Babel," by Rubinstein, which brought the music on to the mid-nineteenth century; and then the inspiring "Drake's Drum," of Coleridge-Taylor, of similar modern composition.

Not only in vocal effort did the club excel, for violin lyrics from D'Ambrozio and Kreisler, played by H. E. Scott, Jr., one of the bassos of the chorus, were delightful bits and so well rendered that any professional fiddler might have been proud of his work.

Duparc's "Dreamworld," another old composition, several of the love songs from Brahms, and the "Hallelujah, Amen," from Handel, completed an entertainment which has hardly been exceeded in pleasure-giving quality by any of the many musical performances of the season. Dr. Archibald T. Davison, the director, in his training of the Harvard Glee Club, has accomplished something of which the general public has been told little. He and his organization should really blaze a choral comet of the season. He illustrates the big thing that may be done with an aggregation of male voices, if he fails as yet in making his work perfection. The interpretation of every number, stately, solemn or in lighter vein, in cadence, dynamics, softness as of vocal whispering, every phase of nice modulation, made the performance in its entirety really superb.

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